

Design

MARCH



1953



the creative art magazine

FOR ART TEACHER, STUDENT AND CRAFTSMAN



THE CITY FROM GREENWICH VILLAGE

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JOHN SLOAN

this issue

JOHN SLOAN • HOW TO PROMOTE & SELL ART • MASK MAKING
UNUSUAL CREATIVE PHOTOGRAPHY • BATIK • SALT PAINTING

plus many art projects for teachers and crafts-hobbyists

Vol. 54 No. 3

54th Year of Publication

45c

A New and Revolutionary Art Medium "goes to School"

UNLIMITED VERSATILITY



FLASH CARDS, POSTERS, CHARTS, MAPS

AMERICAN FLAG
 Red as the blood of our heroes
 Blue as the star spotted skies,
 White as the purest of flowers,
 Proud as look in our eyes—
 Symbol of all that we cherish
 Flying as free as the wind
 Flag that we love,
 Over our lands and our seas.

Pewee Comes To School
 The boys found a turtle.
 It was by our school fence.
 We will keep it as a pet.
 We call it Pewee.

FLASH CARDS
 what a
 satte
 beauty
 8x9= x3= quarter note
 longitude Aristotle

- No art curriculum is complete unless it includes the newest and most exciting art medium—the Flo-master. This "miracle pen with the FELT tip" produces tones varying from the lightest tint to the deepest shade—and lines from a hair's breadth to a 3/8 inch stroke. It comes with four sizes of felt tips—easily interchanged.

Is it any wonder that artists in both the fine art and commercial fields are so enthusiastic about this new, versatile art tool which permits an unlimited variation in techniques! Art teachers have found it ideal for classroom and "location" studies. Actually, the Flo-master is a whole artist's kit in one compact pocket-size unit.

Use it for sketching, illustrating, designing, lettering, cartoons, layouts. Flo-master Inks— instant-drying, waterproof, smudgeproof— available in 8 colors including black.

In addition to its use in the teaching of art, the Flo-master performs more than 100 tasks in the school. To mention a few: preparing visual aids of all kinds—flash cards, posters, charts, maps; marking athletic equipment, pupils' overshoes, coat hooks; identifying projects in industrial arts. It writes on any surface.

On sale at stationers, art or school supply houses.

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FLO-MASTER ART BULLETIN

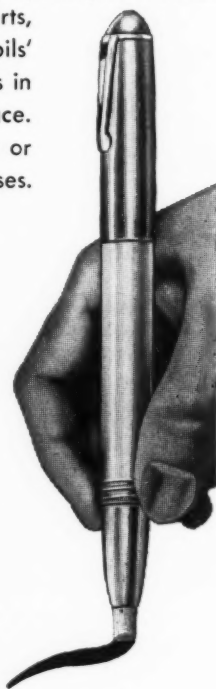
shows how leading professional artists use the Flo-master.



FLO-MASTER SCHOOL BULLETIN

shows scores of ways teachers are using the Flo-master.

Write for your copies to Cushman & Denison Mfg. Co., Dept. W-1, 153 West 23rd Street, New York 11, N. Y.



Flo-master

The "Miracle" Pen with the **FELT TIP**

Formula fact & fable

Your department of information on art research

by

JOHN J. NEWMAN
333 W. 26th St., New York 1, N. Y.

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Is a ball point pen good enough for fine art?

● Yes. I've used some that have a blackish ink on cameo paper (a paper that has a clay surface or coated stock—obtainable in most art supply houses). The result looks almost like a "silverpoint". You can get a silver gray to an almost black line, depending upon the amount of pressure exerted. The pen should be held perpendicular to the paper for best results. You can't erase your mistakes, so this may be good, disciplinary technique. Don't misunderstand me. I am all out for freedom of expression but have you ever taken a really good look at an Ingres or Modigliani drawings?

Would you recommend special paper for block printing?

● I suggest velour pastel paper that is made in a number of colors, plus white. It has a texture like a very short pile velvet, is very receptive to the printing ink and requires little pressure to pull an impression or print. The results can be quite impressive and attractive.

What is a beginner's minimum kit for oil painting?

● A sketch box that can hold canvas panels in its lid. (This kind of box serves as an easel and keeps all your gear in one place.) A palette, palette knife and cup. Canvas (which requires stretchers) or canvas boards, or canvas-textured, prepared paper that comes in pads. Charcoal and some rags. A selection of colors, preferably suggested by an instructor.

Here is a possible minimum assortment of oil colors that gives you wide range: zinc white (get the giant, so-called "pound" size); yellow ochre light; burnt sienna; thalo blue; thalo green; alizarin crimson; cadmium yellow pale; cadmium red light, add to this a bottle each of linseed oil and turpentine.

You will need three or four bristle brushes: Brights and flats* - sizes between #6 and #12; round bristle brushes are optional. Three sable brushes, one of which should be round, sizes #5 to #10.

(*Brushes are made flat and round. Brights are short flat brushes; flats have longer hair. These terms apply to both bristle and soft haired brushes.)

Do you recommend naphthanates to speed the drying of oil paintings?

● If you don't care about the possibilities of the studies cracking, go ahead. You may use Japan dryer. Incidentally, the word naphthanate brings to mind the term "naffatun". Did you know that once upon a time there were soldiers in the service of Saladin who were called "naffatun" because they threw naphtha-fed flames at their enemy?

Do you think beginners should study Anatomy?

● It is a good idea to know the anatomy of the human body. An anatomy book should serve as a dictionary to familiarize you with the forms and their mechanical functions. It is not important to know the Latin names for every bump on the body, but sooner or later any serious art student comes to the realization that he or she must learn how to draw these parts and the whole. ●

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 White as the purest of flowers
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 Symbol of all that we cherish
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 Flag that we love
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Pewee Comes To School
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JOHN SLOAN:
Macmillan Publishers

Lloyd Goodrich
Retail Price: \$3.00

America's great crusading artist had a tempestuous career and his story is ably reported in this volume by the Associate Director of the Whitney Museum. Here is the man who was responsible for the death of academic painting in America. Sloan was a leader in the struggle to replace the pretty with the mature. His candid portraits of New York's teeming streets are nostalgic glimpses into a colorful past, but they are never dated, always fresh and filled with meaning. Lloyd Goodrich has prepared a fine and engrossing testimonial to the late artist who found inspiration in the commonplace.

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ART OF HAND LETTERING:
Watson-Guption

Helm Wotzkow
Retail Price: \$6.00

A very useful text on lettering procedure for the use of the practicing professional and serious student. Unusually well-illustrated examples clarify a text that speaks in simple, intelligent language. Beginning with the historic origin of various lettering styles, the volume delves into the important "when to use" aspects as well as the "how-to's". Recommended for commercial classes, editors, calligraphers and any individual wishing to design posters, letterheads and commercial pieces that are compelling and in good taste.

SCRATCHBOARD DRAWING:
Studio-Crowell

C. W. Bacon
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This exciting medium, which is preferred by many book publishers and advertising accounts, is described in a most concise manner with 155 top drawer illustrations. Covers historic background, methods, tools, procedures. A teachers's delight. For class use and the commercial or fine artist who has every reason to expect that he will be called upon to handle this popular medium in his work.

★ Subscriber price: \$4.10.

HOW TO BE AN ARTIST:
Wilfred Funk, Publisher

Simon Lissim
Retail Price: \$3.95

If you are a creditable artist with professional aspirations, you will find this book practical reading. Lissim's material is specifically planned for appeal to the hobbyist and student with a creative bent and an eagerness to channel it usefully. Plain facts on many art media and how to practice them. Tips on exhibiting, selling, preparing samples and art entries. Illustrated, 212 pages.

★ Subscriber price: \$3.00.

FOUNDATIONS OF MODERN ART:
Dover Publications

Amedee Ozenfant
Retail Price: \$6.00

A most important book on art aesthetics, bringing the reader a studied picture of art, architecture, music, religion and the science of living. Useful to the aspiring teacher and those who search for the reasons behind artistic endeavor. Ozenfant, now director of the well known N.Y.C. art school which bears his name, has actually compressed the entire history and basic meanings of creative art into one workable volume. 226 illustrations, 348 pages.

BLOCK PRINTING ON FABRICS:
Hastings House

Florence Pettit
Retail Price: \$5.00

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PAINTING TREES & LANDSCAPES:
Reinhold Publishers

Ted Kautzky
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Arthur Zaidenberg
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ART TREASURES OF THE METROPOLITAN:

Harry N. Abrams, Publisher

Retail Price: \$12.50

The quality of the books in this publisher's "Library of Great Museums" series continues to amaze critics and collectors. Never before has such fidelity to the originals been achieved. Contains 150 reproductions in full color and gold, and text prepared by Francis Henry Taylor, the museum's director. Many two-toned illustrations are also included in this deluxe, 240 page volume which is, in truth a portable Metropolitan Museum.

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DESIGNING FOR TV:

Pellegrini & Cudahy

Robert J. Wade

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PROFESSIONAL GUIDE TO DRAWING:

Grosset & Dunlap

John Moranz

Retail Price: \$4.95

Giant volume on drawing and illustrations technique, containing almost 1,200 drawings of the human figure, anatomy, advertising layout. Much advice from a successful professional on how the novice may turn his talent to commercial profit. Simply written, practical in content and 400 pages in length.

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DESIGN FROM PEASANT ART:

Macmillan Publisher

Kathleen Mann

Retail Price: \$4.00

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John Rawlings

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Charles Hallett

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Pitman Publishers

Denise & Rosemary Wren

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please turn to page 132

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New materials, such as self-setting plasteline, and new methods, such as modeling solder, make many art projects possible with little cash outlay or loss of time. Easy-to-follow text. 300 step-by-step illustrations to show you every important detail from conception to finish. Each chapter includes a list of the tools you will need—and you can find out where to buy them from the extensive list of manufacturers and distributors in the appendix.

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biography of a stormy career:

JOHN SLOAN

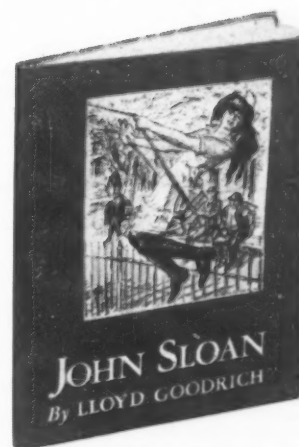
By LLOYD GOODRICH

ONE man, above all others, caused the death of academic art in America—his name was John Sloan. For-saking the trite and pretty, he searched the byways of the world's greatest city for inspiration.

Lloyd Goodrich of the Whitney Museum has written a compelling biography of the artist who immortalized the commonplace.

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THIS MONTH'S COVER ARTIST

Until his death in 1951, John Sloan was one of America's most prolific artists and the master of many media. Fiercely independent, he, along with Robert Henri, organized a series of exhibitions which led to the decline of academic painting and the resurgence of bold, genre art of a type peculiar to New York's street scenes and people. Recently, Macmillan Publishers brought out Lloyd Goodrich's excellent biography of the artist, which is available to our readers through the Book Service Department. The cover piece: "City From Greenwich Village" is reproduced by permission of the Estate of John Sloan and the Whitney Museum of N. Y. •

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READING MINDS THRU COLOR

YOU can read your neighbor's mind if you have color know-how. Surprised? In our modern time, we talk authoritatively about color psychology and individual preferences and "color types." Everybody has favorite colors. Observation discloses that the introverted individual prefers clothing and personal effects in blue or similar cool colors. The extrovert prefers red. This general observation takes into consideration the fact that the individual may also be fashion-conscious and pick colors that complement his or her skin tone and physical appearance. When the chips are down, however, people choose certain items like a car, flowers, household furnishings, in the hue demanded by their personality. By recognizing this factor, you may to a good degree read the individual's mind, preferences, moods and probable courses of action.

Here are a few generalizations based on color preference.

Blue . . . you have introvert traits; like to stay close to home; prefer historic, scientific and cultural literature; are conservative in fashion taste decisions and politics.

Red . . . you are extrovert; enjoy adventure and sports literature; prefer to go out for entertainment; are a political liberal.

Green . . . you would often weigh your decisions carefully; are quiet in arguments or discussions, but stick by your final opinions; enjoy conservative rather than modern architectural forms; prefer time-proven methods rather than radical changes.

Yellow . . . you are changeable about things—often can't make up your mind whether to go out for entertainment or stick close to home; tend to be an extrovert, but with inward misgivings about how far to go; would probably "take a chance" if confronted with an important decision. ●

Book Reviews:

continued from page 129

HANDBOOK OF DESIGNS & DEVICES: Dover Publications

Clarence Hornung
Retail Price: \$1.90

So popular was the earlier edition of this excellent book that a new, economy printing has been prepared for widespread use. 218 pages contain 1836 basic designs and their variations. A quick, practical reference for all who utilize geometric design in their work. Everything from circle shapes thru scrolls, polygons and crosses. Adaptation of motifs from all over the world and from all periods of history. Original edition was \$6.00. This heavy-papered revision is unabridged.

INTERNATIONAL POSTER ANNUAL '52: Pellegrini & Cudahy

W. H. Allner
Retail Price: \$10.00

The only book devoted exclusively to the art of the poster. Respected by professionals everywhere and often-referred to in the pursuit of their daily work. Commercial artists and fine artists too will revel in its 337 illustrations, a number of which are reproduced in full color. Text in German, French and English. Deluxe size, 191 pages.

★ Subscriber price: \$8.25.

THE NEW ART EDUCATION: Harper

Ralph M. Pearson
Retail Price: \$5.00

Mr. Pearson is no stranger to the readers of *Design*; his articles have appeared in these pages regularly for many years. The revised edition of his famous work will be applauded by liberal teachers as an outstanding guide for their own use as well as that of their students. Pearson writes plainly and directly. The text is illustrated with hundreds of examples. Simply, this is a book on understanding and doing creative art work. 272 pages.

★ Subscriber price: \$4.00.



© MCMLIII

By MICHAEL M. ENGEL

ARTISTIC CUT-UP: Lord Leverhulme, noted British art collector, didn't think much of the full portrait he had commissioned from Augustus John. Accordingly, he took a razor and cut off his own head from the canvas. This aroused a storm of controversy in the early 1900's, and many an angered art critic suggested he repeat the process while shaving.

RIVERA STAY WAY FROM MY DOOR: Mexico's top artist, Diego Rivera, has just reapplied for admission to the Communist Party of Russia. He has painted several portraits of Joseph Stalin, has unsuccessfully tried to drink the dictator under the table three times, and once married Stalin's cousin.

ANATOLE'S COCK-EYED THEORY: Anatole France, no friend of unconventional art, attempted to prove in his "Revolt of The Angels" that El Greco painted in distortion because he had a bad case of astigmatism.

IRON MAN WITH FEET OF CLAY: Former world's heavyweight champion, Gene Tunney, modeled for eleven sculptors within a period of three years. He broke the monotony of posing by reading Shakespeare during sittings.

2220 SQUARE FEET OF OIL: Tintoretto was 74 when he decided to do the world's largest oil painting. When he laid his brush aside, the completed canvas measured 74 feet long by 30 feet in height.

COME BACK LITTLE DUCHESS: Rubens, possibly the most prolific painter of all time, had a way of inspiring emotion in the faces of his sitters. On one occasion, after a particularly trying session with a day-dreaming Duchess, he threw down his brush, strode to her side and planted a hearty kiss on her cheek. Her "distant look thus dispelled", the artist successfully completed the portrait.

FROM RAGS TO RICHES: Venezuela's "mad artist", Macuto, who once studied with Picasso, has amassed a tidy sum by painting on old burlap bags instead of canvas. As a further artistic gesture, he uses paint-dipped rags for brushes.

GRAVE SITUATION: Never one to save his earnings, Titian became so worried about his penury that he accepted a painting commission when he was 98, in exchange for a funeral and burial plot.

HARD BOILED GENIUS: Piero de Cosimo, Italian Renaissance artist, hated interruptions when he was working. Accordingly, he would cook fifty eggs at a time and then eat them over a period of days, while painting. ●

EVERYONE CAN PAINT FABRICS: Studio-Crowell

Pearl Ashton
\$3.95

Professional results are claimed by the author by application of the simple techniques described in detail. Suggestions for decorating lamp shades, wearing apparel, screens, curtains, towels and similar items. The method is washproof. Contains many stencils and designs that the reader may adapt. A happy choice for those who enjoy making their own gifts. 163 pages.

BETTER FRAMES FOR PICTURES: Studio-Crowell

F. Taubes
\$3.75

The popular authority on art materials and their use offers an informative volume that will save you a handful of money. Just about everything the layman or professional will need to know about finishing and hand-making frames for paintings, drawings and reproductions. 144 pages.

SIMPLIFIED MASKS

40 minute project, from start-to-finish



LITERAL OR COMIC masks are made the same way; the difference lays in final exaggeration.

MASK making has long been considered a professional undertaking, customarily associated with store display, religious and primitive ceremonials or sculpture. By following the procedure described on this page, however, the technique can be mastered by hobbyists and young people of elementary or high school level. Even more advanced craftsmen will find the simplified procedure a valuable short-step for their work.

Instead of expensive materials, low cost cheesecloth or knitted polishing cloth (obtainable at the 5 & 10) is used for the base. There is an additional advantage in using this cloth; it may be easily pulled over the face and is non-sticky, precluding the possibility of adhering to the hair. Other materials needed are a roll of 1" wide paper tape, shellac and jars of colored tempera paints.

The masks are made directly on the face of the individual, with no time-consuming models of plaster or clay.

As a class project, it is recommended that two students work together as a team. The mask is begun by covering the model's face with the cheesecloth or gauzelike material. The entire head to the throatline should be covered. The gauze is then fastened in place with strips of paper tape, the tape being applied in back of the head. Keep the tape in back as much as possible so that it will not interfere with later application of paints. One large strip of tape goes above the temple, extends under the chin and back to the opposite side in a circle. This holds the horizontal strip in place securely.

Next, strips of paper tape are fitted as needed to com-

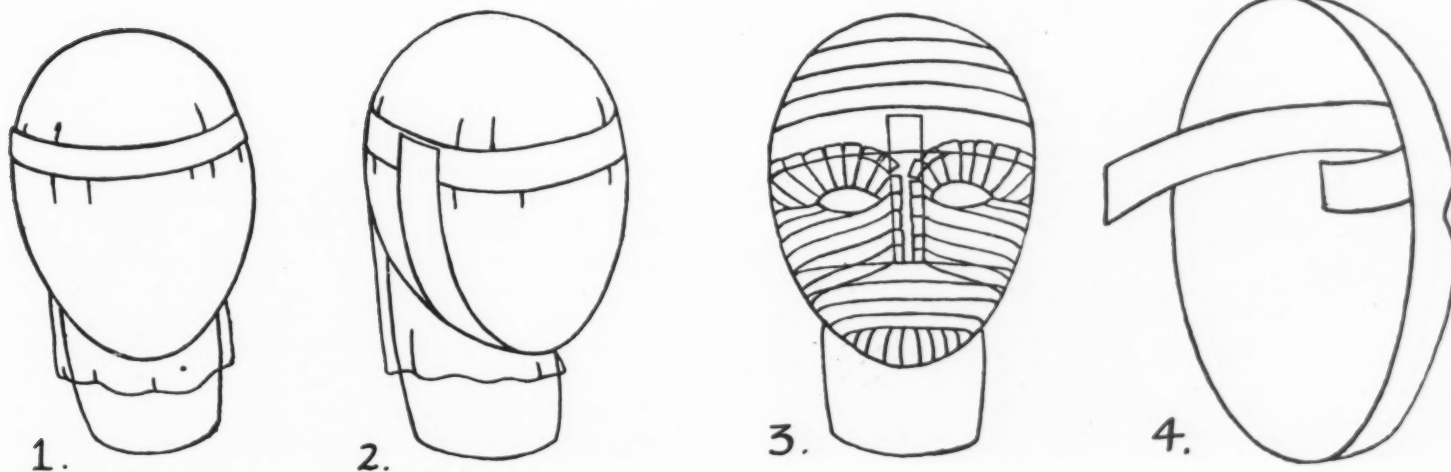
pletely cover the mask area. Only experience will indicate how much should be used. The goal is to build a rough mask with the tape. Shorter strips will be used in places like the hollows under the eyes. The tape strip for the bridge of the nose must be long enough to extend from the forehead to the lips. It is temporarily pasted only to the nose tip, so that the rough mask may be removed. Diagonal strips from the bridge of the nose across the cheeks give rounder cheeks to the mask.

When the rough shape has been built, the mask is slipped off and the shell should now retain its shape with reasonable firmness. The application of paint will dry to hardness afterwards.

At this point, the pupil who has served as model may begin to work on the mask. Layers of tape are continuously built up until the mask becomes firmer. Keep the surface as smooth as possible. Should it be desired to turn the features into a caricature or a grotesque mask, the building up can be exaggerated with bits of cloth covered with more tape. (Paper toweling or cotton can also be stuffed and covered.)

The mask has now been made and the coloring may be applied. Allow the tempera to dry and then give the mask a good covering of shellac. The shellac will act as a protective layer, is washable and imparts a glaze to the underlying colors.

The making of such a mask was tested at an elementary class in art. Total time for making the basic mask: forty minutes. Coloring may be done at a second session. ●



MAKING MASK by the simplified procedure involves wrapping strips of paper tape over cheesecloth base.

SUN PRINTS

fair-weather experiment with light and design

by
ruth randolph

MAKING sun prints, of course is not a new technique, but the process is both stimulating and economical. Striking results are possible regardless of the age level of the maker. For this reason, many elementary and high school teachers experiment with the medium to stimulate student interest in design.

Projects in arranging materials, exposing and developing prints are ideal, not only because of the inherent art value, but also because many fundamentals of chemistry and physics may be introduced in a general way. For each different age group, the instructor can place emphasis where it is needed and make effective integration with other subject matter. The practical significance of the work depends on the maker's objectives and the use which will be made of the finished products.

As a medium, blueprints, together with whiteprints lend themselves to all seasons of the year and to many different types of printable material. Almost any two-dimensional object is practical, including snapshot films. A more difficult problem of using three-dimensional objects will be found intriguing for advanced students. This direct method of



ILLUSION OF MOTION is achieved by moving object during exposure. Cut paper bells were used for this elementary experiment.



recording solid objects is often called photogramming and consists of exposing the reflection of an object like a vase or glass against light-sensitive paper.

A minimum of equipment is needed for blueprinting. Paper is very inexpensive and the sun (or a bright lamp) provides the necessary light. The paper comes in rolls and sheets of various widths and speeds. The cost runs as low as ten cents a square yard. This paper, when developed, produces white forms on a blue background and is satisfactory for younger children. Delightful compositions have been made by many first grade children.

If the schoolroom is well lighted, the window shades should be drawn while the printing material is being arranged on the sensitive paper. It is not necessary to work in total darkness. A sheet of glass placed over the composition will hold it in place while being moved to the light. A broad window sill is convenient, but a table placed in the strong light will answer the purpose. When weather permits, working outdoors is ideal.

After an initial test to determine exposure and desired depth of color, no other precautions need be taken until the light changes radically. A watch or clock with a second hand is convenient, but the photographer's method of counting off the seconds—"a-thousand-and-one, a-thousand-and-two, a-thousand-and-three" is quite accurate. Even when there are color differences in the work of individual students, these can be compared and enjoyed for their very difference.

After exposure, the print is allowed to float in a large basin of clear water, then dried on a clean surface and later smoothed out with a warm iron.

Besides the simple two-tone print above described, pictures can be made with a variety of subtle value differences. There are a number of methods for producing gradation in values. One way is to use transparent and translucent materials; another is to shift the subject matter slightly when partly exposed. Still another is to vignette the area around the center of interest.

Vignetting starts with a piece of cardboard larger than the print to be made. In the center of the board a hole is cut which approximates the shape that the vignette is to take and an inch or two smaller than one wishes the finished form to be. During exposure, the board is held a few inches above the work and then raised and lowered slowly. This cuts down the amount of light reaching the outer portion and produces "fading" edges.

With whiteprint paper, the effect is reversed from that of a blueprint. Forms appear after development as colored or black against a white background. Since this paper requires

please turn to page 144

THE INFINITE EYE

unfamiliar patterns of familiar things, as seen thru the imaginative camera

prepared with cooperation of the photographers and The Museum of Modern Art, publishers of Beaumont Newhall's "History of Photography" \$5.00

Massachusetts Institute of Technology

by
g. alan turner

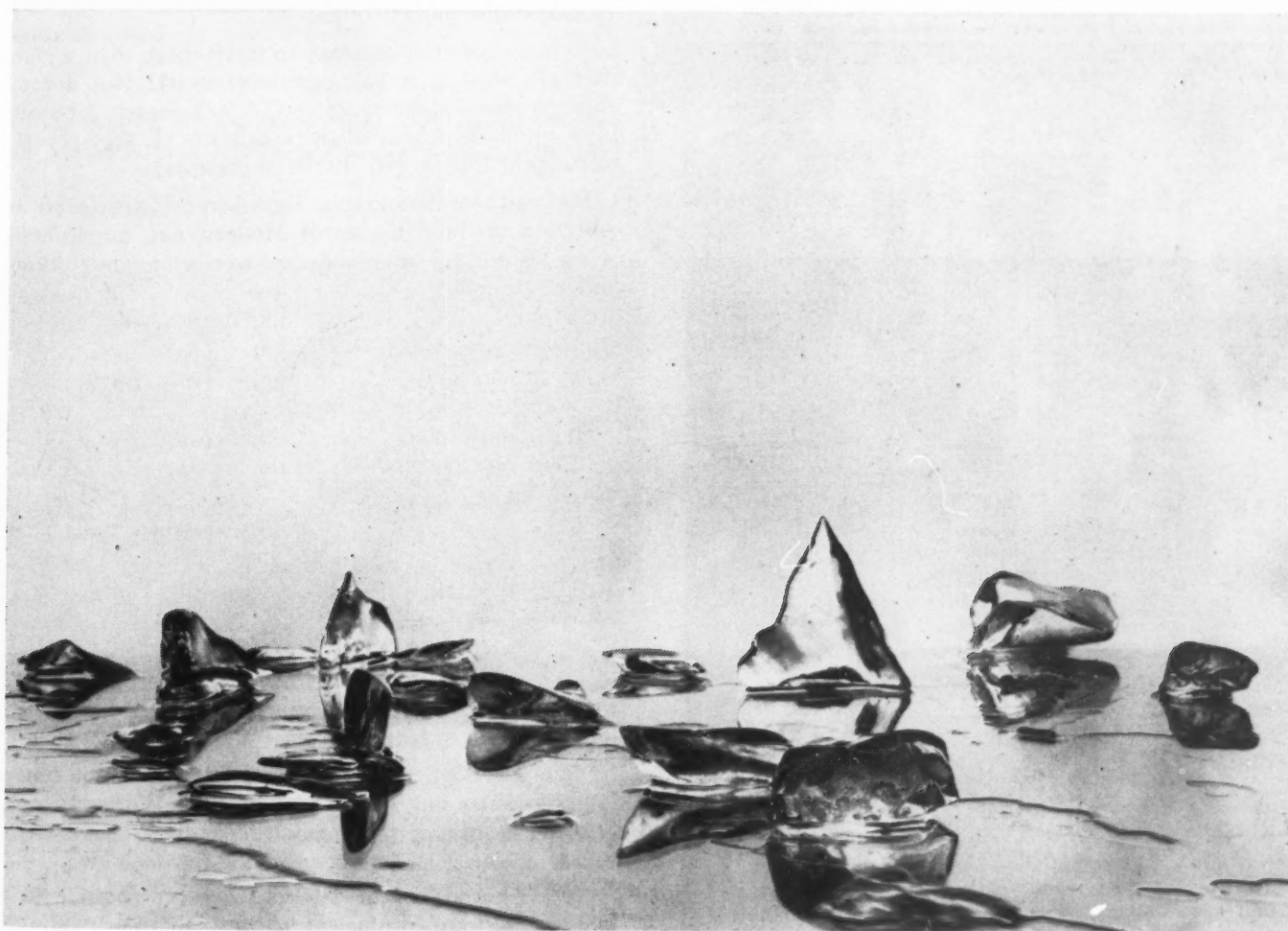
If there is nothing new under the sun, then photographers with creative imagination have at least found new meaning in portrayal of the infinite. Here on these pages you will probe into worlds of frozen motion, where the commonplace achieves new meaning.

Pioneer explorer of high speed photography is Harold Edgerton of the Massachusetts Institute of Technology, who, in 1931, designed an electronic lamp which gave off flashes of great intensity, but whose illumination was of extremely brief duration. Working on the long familiar stroboscopic principle, Edgerton's speed lamp could flash many times in a fraction of a second, and whatever it illuminated was seen in either a series of frozen movements or at one instant of time. Stroboscopic photographs have been taken at 1/millionth of a second. Never before seen objects now



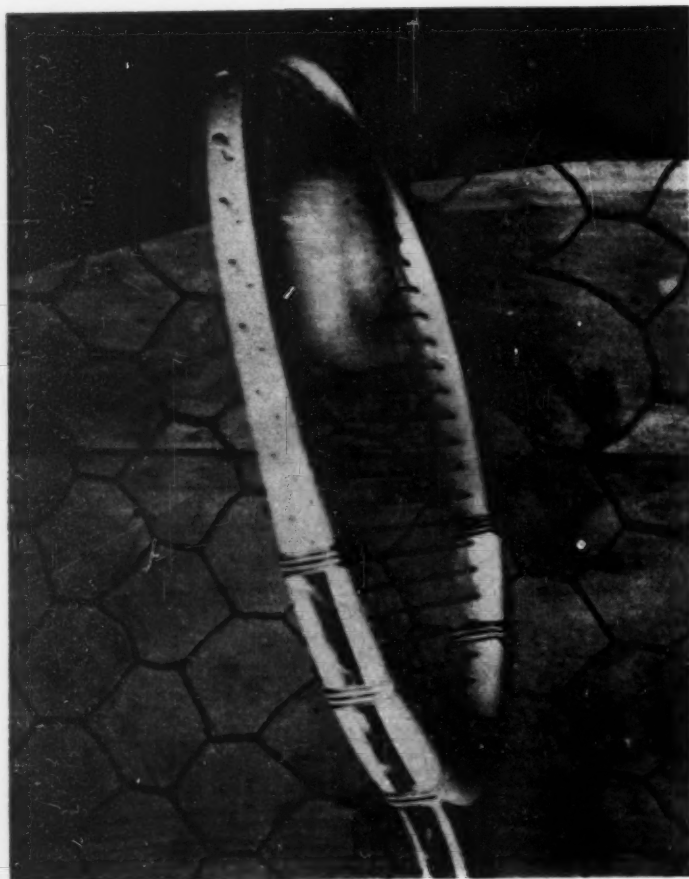
DROP OF MILK

Harold Edgerton



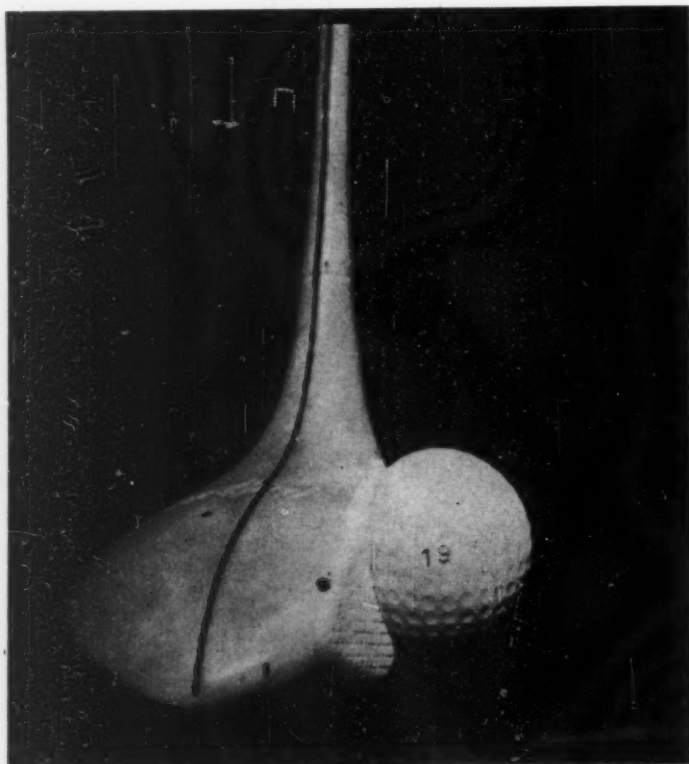
ICE

ROLF TIETGENS



PHOTOGRAPHING THE INVISIBLE becomes possible by use of high-speed photography. Here is what your unaided eye never sees—the moment of impact. A tennis ball becomes pancake flat, a rock-like golf ball squashes into a compressed blob. Each was photographed at five millionths of a second.

Photos © A. G. Spalding & Bros., Inc.



became clearly discernible; the beating of a hummingbird's wings, the flight of a bullet, the splashing corona of a drop of milk. And by the use of a multiple-flash while the shutter remains open, it became possible to study the sequence movements of spinning machinery, dancers, a golfer's swing from inception to impact. Photographer Gjon Mili has specialized in this work, bringing to a scientific technique the imagination of the creative artist. He has literally poured movement onto a still picture, as in his classic photograph of a pas de ballet.

At another foci is the work of a man like Rolf Tietgens. For him nothing is commonplace. Turning the camera eye onto a tabletop of melting ice, he creates a swirling sea of crystalline beauty.

The camera combines with another achievement of Man to further probe the infinite. Using modern telescopes (themselves actually no more than monstrous cameras), science reaches across vast chasms of space to actually look into the past. The 200-inch Hale Reflector at Mount Palomar, for example, can gather in the light that left distant nebulae more than a billion years ago and is only now reaching the earth. Even the casual observer staring upwards on a clear night, is looking backwards, for the images of stars he sees are not really the stars at all, but are these objects as they were long years ago. (Many may have long since died, but their light, traveling to our eyes at incredible speed—186,000 miles a second—may take centuries or eons to reach us.) But the camera portrays them for us, to ponder and stimulate our imagination.

And if that is the infinitely distant, then man has also learned how to capture the actuality of the very smallest of the small. Photographs have been taken of a molecule, and magnified 300 million times.

Smoke seems too ordinary to merit more than a glance—after all, what is it but a graceful swirl? But not to the photographic explorers of R.C.A.'s research laboratories. Photographing a fume of zinc oxide smoke, they reveal it to be composed of jagged shards of chemical.

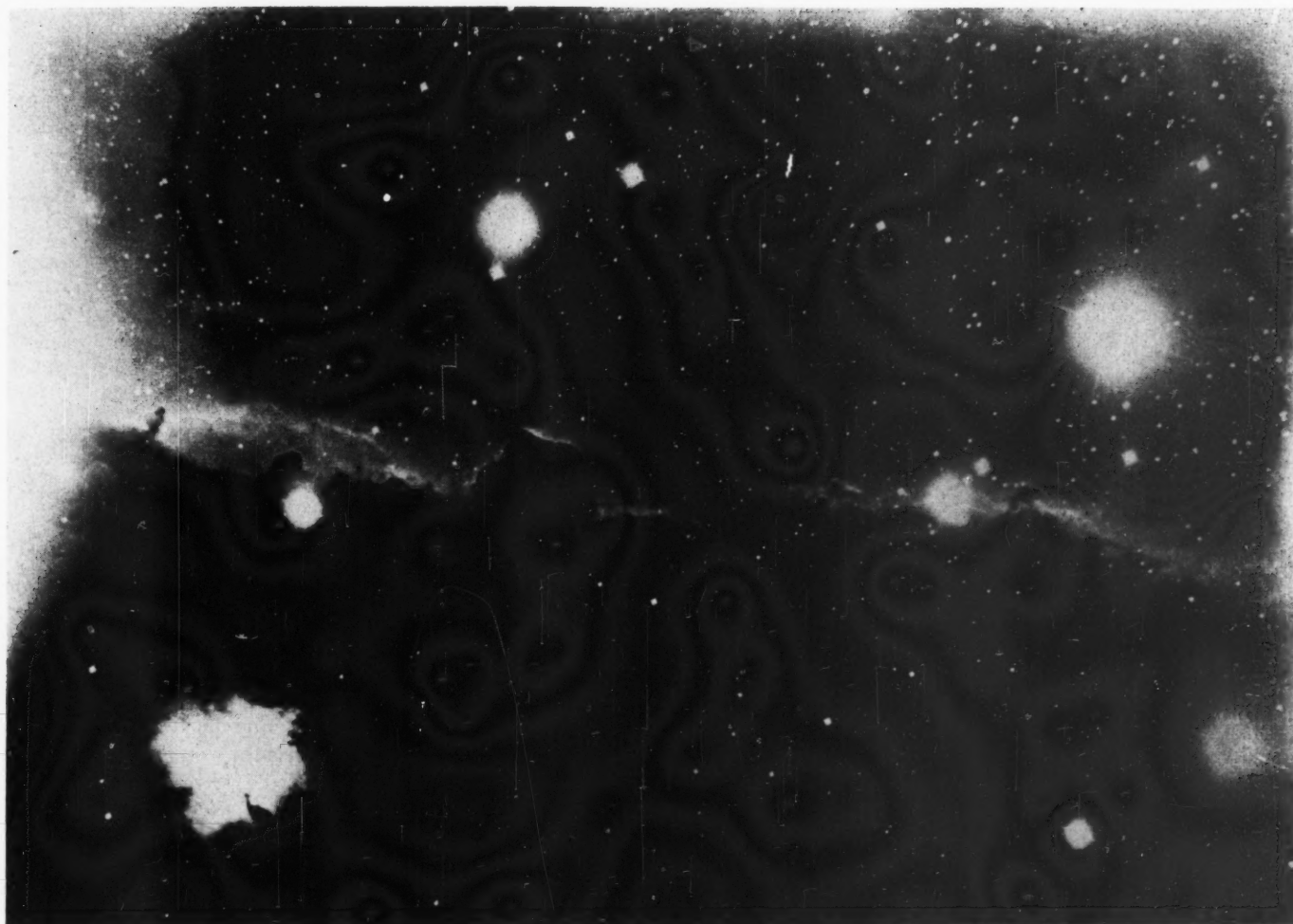
Many of the photographs shown in this article are in the collection of the Museum of Modern Art, ample evidence of the acceptance of photography as a major creative art form. Beaumont Newhall's documentary, *"History of Photography"* (\$5.00), recently published by the Museum, is filled with other examples to bear out this point. Another rich source of inspiration to the imaginative artist, whether he paints with a brush or light, is Andreas Feininger's, *"Advanced Photography"* (Prentice-Hall, \$7.50). Here are Feininger's own words on the art of seeing the invisible:

"Photography, imaginatively used, becomes a means for enriching our lives. You may ask, 'What is beyond the limits of visible light?' Photography answers your question with pictures taken by invisible radiation—infra-red, ultra-violet—revealing things that the human eye has never seen before. What happens to a golf ball the moment it is hit by the club? A high-speed photograph reveals, to your great surprise, that the apparently iron-hard sphere is compressed into the shape of half an apple.

"We use dogs to pick out a trail we cannot otherwise follow because our senses are too dull. We use telephones because we cannot shout loudly enough to make ourselves heard at any considerable distance.

"We use mechanical devices wherever possible to compensate for our insufficient natural abilities. Why, then,

please turn to page 144



© MUSEUM OF MODERN ART

Mount Wilson Observatory

NEBULA IN ORION

The image reaching this photographic plate left its source more than ½ billion years ago. Beyond this curtain in space lie vast, other galaxies.



TENNIS PLAYER

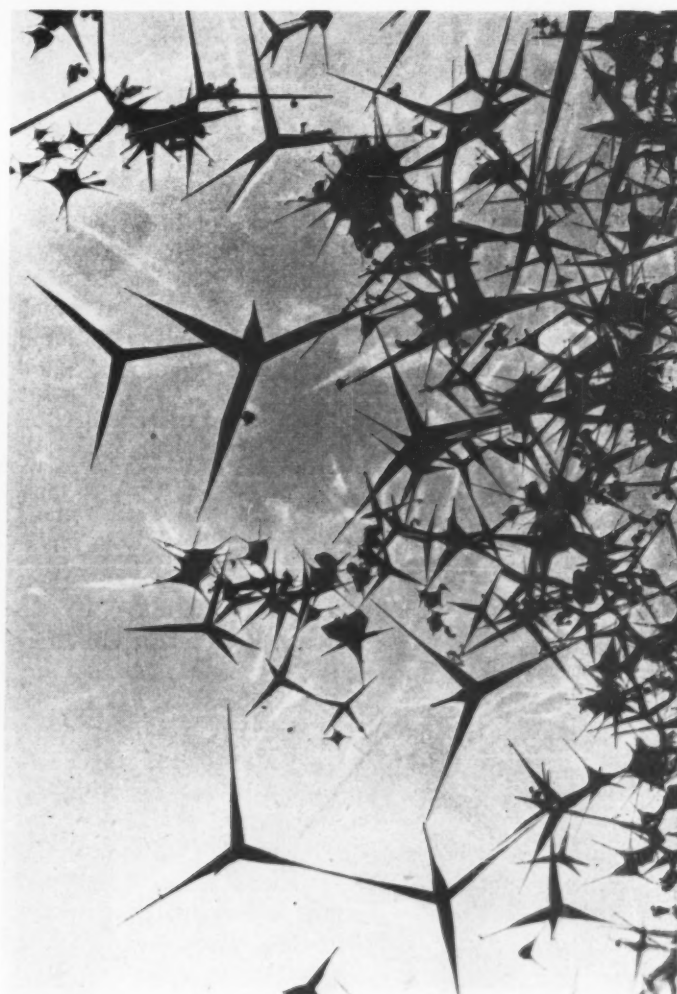
HAROLD EDGERTON

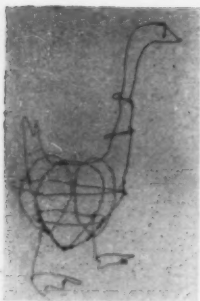
Using stroboscopic equipment, Edgerton captures the graceful balletlike movement of this sport in a manner seldom seen by the casual observer.

SMOKE

Magnified 31,488 times

RCA LABORATORIES





COAT HANGER ZOO

using pliers and ordinary wire, an imaginative sculptor creates free formed animals and birds

by

roger d. easton

state teachers college, cortland, n. y.

TEACHING three dimensional art is a tough nut to crack for the art instructor without facilities for working in clay, stone or wood. Sculpture with wire is the answer. Although wire is primarily a linear material, the sculptor's usual problems of organizing form and achieving a pleasing interplay between space and mass are still to be mastered. Wire sculpture makes a challenging project, where imagination plays a major role.

The ability of the student to *look* and *see* the basic shape of an animal or object, and to eliminate irrelevant detail, becomes the goal. Without fancy equipment, you are enabled to work anywhere—either on the spot, or from sketches brought back to your studio.

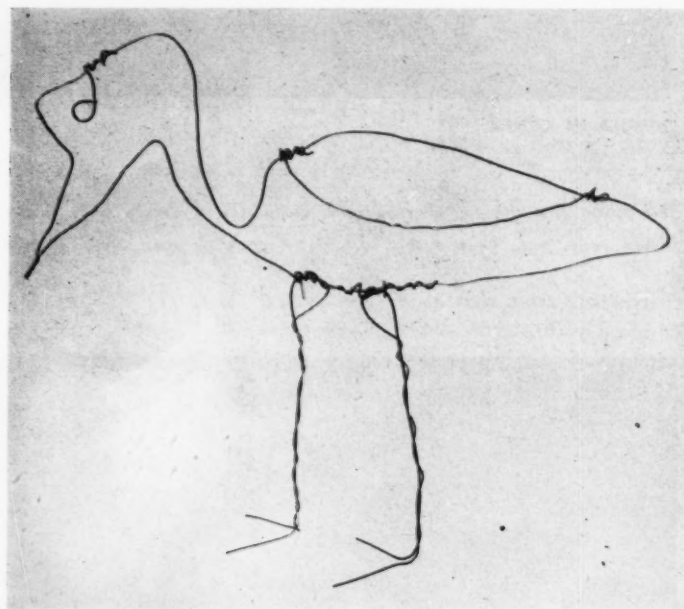
There are technical problems, of course, even with so simple a medium as twisted wire. Only experiment will show how best to secure the joints, where the joints should be placed, how to make the object stand up, how to handle details like eyes, tails, feet, etc. Though it may appear complex, this activity is certainly within the range of beginners in art. The photographs illustrating this article are of sculpture executed by college freshmen whose major course of study is elementary school teaching. Some, in fact, never had any previous art training.

Animals and birds were chosen as subjects from which to create new entities because they are obviously different from each other in regard to outline, disposition of mass and shape of bodily parts.

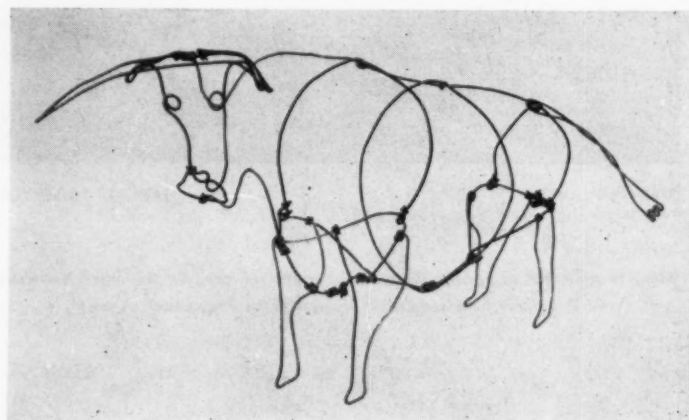
To start the project the students either went to the zoo to draw animals from life or collected several pictures of the chosen animal. From these drawings or photographs, many sketches were made in an effort to emphasize the important characteristics of the animal, to eliminate unessential detail, to develop a significant outline. Because the project is a three dimensional one it was necessary to draw front, side and rear views of the same animal. After the drawing reached its final state, the problems of adapting it to wire became apparent. The joints had to be placed where they would not cause unsightly interruptions in the flow of the line, and two-legged forms had to balance properly. The eyes, tails and feet had to be stylized interpretations of the actual thing.

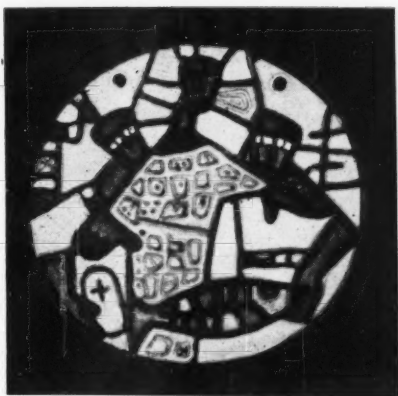
The wire used for this project must be fairly rigid. Softer wire does not retain its shape too well. It has a tendency to sink down. Pliers are invaluable for small bends and turns, although your fingers are more sensitive tools for creating the subtle details.

The less said about how somebody else "did it", the better. Here is one project in art where it's just about entirely up to the doer. Because twisted wire sculpture is so simple a medium, it easily lends itself to every level of student. Children can create forms with no more difficulty than can an advanced collegian. The degree of manual skill, however, is secondary to the creator's imaginative application. It may be said that twisted wire is the shorthand of sculpture. Try *your* hand at it. ●



STYLIZED INTERPRETATIONS are imperative, due to the restrictions of the wire. This is excellent discipline for the artist who must eliminate all non-essentials.





Religious medallion by Ada Korsakaite.

CERAMIC MEDALLIONS

photos by Christy Shepherd

ADA Korsakaite, twenty-one year old art major at Immaculate Heart College in Los Angeles, has created something new in ceramics. Religious medallions are customarily made of metal; Miss Korsakaite does them in hand-painted, fired clay.

The technique as such is not unusual; costume jewelry is often made in similar fashion. It is the imaginative application of a basic technique, for religious purposes, that makes her work stand out and win awards. So popular have her medallions become, that a Los Angeles and a Beverly Hills Art Gallery have been selling them as fast as she can make them.

A displaced, former citizen of Lithuania, the young artist is studying to be a teacher and hopes to some day return to her homeland. Her family disappeared when that country was overrun by the Communists.

Keeping her mind and hands busy is Ada's big problem now. She is working on a commission to create a ceramic panel and religious motif in the same technique which has produced the medallions. Because the medium is inexpensive, yet in good taste, duplications of her work will be made available for other chapels.

THE STEPS INVOLVED

1. Pour a small block of plaster of paris and allow to harden. Then apply a thin wash of watercolor over the block, so that the subsequent carving will be easier to see.
2. Using a pin or similar sharp instrument, carve the desired design onto the block. Use bold strokes; delicate lines are hard to mold and not in keeping with the stained glass effect that is the goal.
3. From time to time, press soft clay over the design and examine the imprint to see how your work is progressing.
4. When the carving is done, fire the clay medallion to the bisque, when dry.
5. Using various water colors, paint the medallion's segments in contrasting hues.
6. When the paint is dry, dip the entire medallion into a solution of waterproofing compound. Then drill a small hole at the top and string a cord through, so the medallion may be worn about the neck.

By following the above procedure, buttons, earrings and other accessories can be made. The project has been successfully duplicated by elementary school children. ●



MEDALLIONS ARE PAINTED with commercial water color after they have been fired to bisque.

TESTING DESIGN by visual inspection is accomplished by pressing soft clay over carving. Clay impression might also be adapted into mold for duplications.



JOHN SLOAN

the commonplace took on new meaning under his crusading brush

from the biography, "John Sloan", prepared for the Whitney Museum of American Art and published by Macmillan Company (\$3.00). The book is reviewed in this issue of Design. Notes transcribed from the text by

lloyd goodrich

Associate Director, Whitney Museum

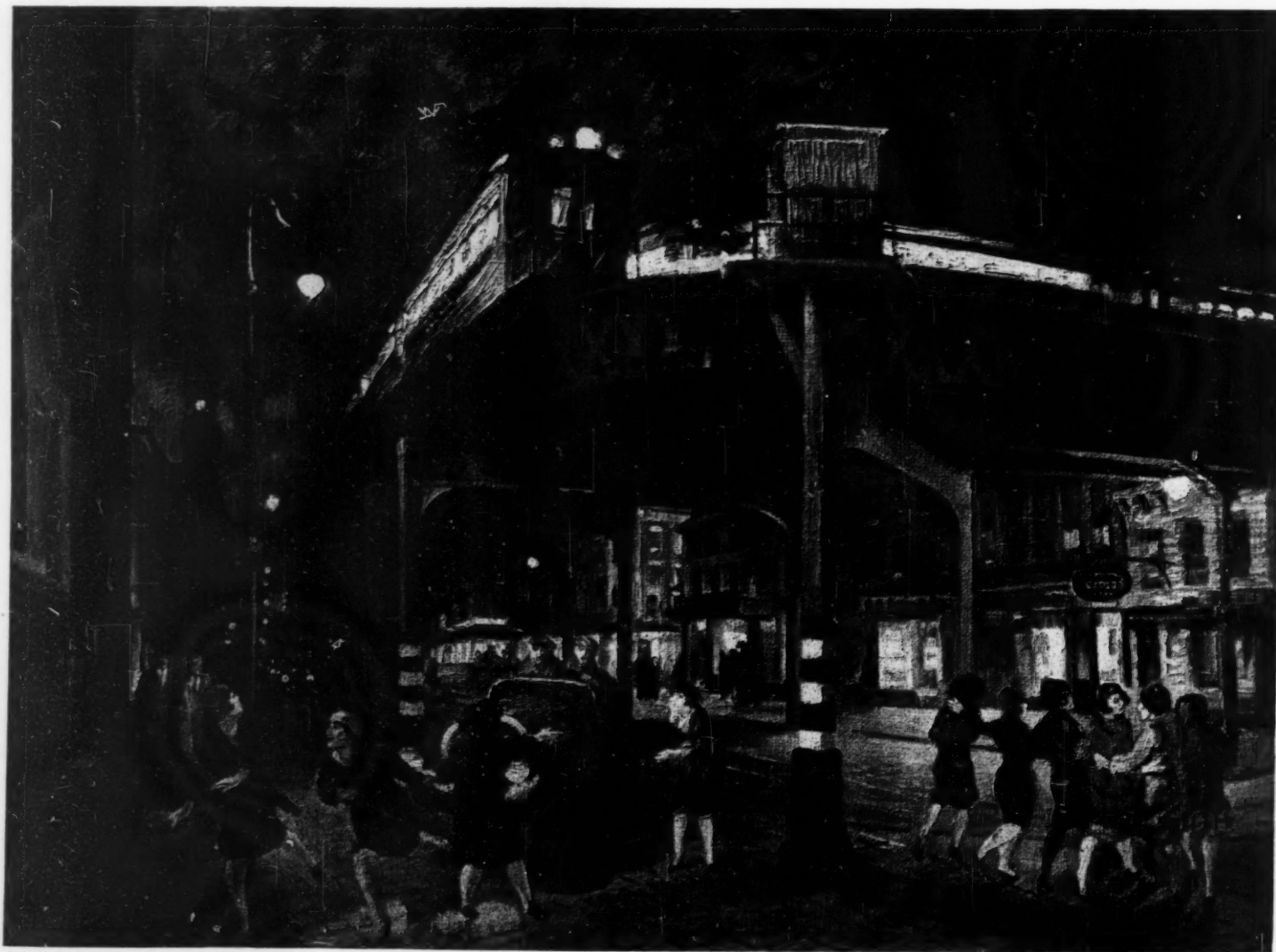
IN the early 1900's, American art was dominated by academic realism and the lot of the experimenter was a sad one indeed. Accordingly, most artists who wanted to eat regularly, painted pretty, romantic and homey subjects. They shunned the crude American scene like a plague; their work ignored the existence of poverty, squallor, social conflict or the great mass of people. The life that teemed the city streets was almost never painted, and on the rare occa-

sions when it was, the scene was usually of Fifth Avenue with its silks, its furs and top hats. Then came John Sloan.

Sloan was born in Lock Haven, Pennsylvania, August 2, 1871. He was over twenty before he had formal art training. His first real art job was as reporter-artist for the Philadelphia Enquirer, in 1892. In those days before the halftone engraving made direct photographic reproduction possible, the artist was called upon to transform photos into line drawings or to sketch on the spot. Sloan disliked the work intensely—so much so that he was quickly moved indoors to regular departmental work—yet, a few years later his paintings in the same general vein were to cause a revolution in the art world of America. But, first, he had to mature.

Working on the Enquirer with him were a number of young artists named Luks, Glackens, and Shinn. They, along with an outsider named Robert Henri, formed a sort

please turn to page 144



SIXTH AVENUE ELEVATED AT THIRD ST.

1928

Whitney Museum of American Art



THE WHITE WAY was painted in 1926 from memory, as a result of walking during a snowstorm near Times Square. The public commentary so familiar a hallmark in Sloan's earlier work has given way here to a broader impression of the mood of a big city.

paintings reproduced
by permission of estate of John Sloan.

Philadelphia Museum of Art

WAKE OF THE FERRY was one of Sloan's earlier paintings after moving from Philadelphia to Manhattan. He would ride the boats, walk through the streets, always feeling for the pulse of the world's biggest metropolis. Trained in newspaper work with its impending deadlines, Sloan worked swiftly, often starting and completing a canvas the same day.



Phillips Gallery, Washington, D. C.

HOW TO PUBLICIZE AND SELL YOUR ART

the practical methods for pricing, promoting and arranging an art exhibition

freely transcribed from "How To Be An Artist," by Simon Lissom. Copyright 1952, by Wilfred Funk, Incorporated.

SPECIAL NOTE: Simon Lissom is a universal artist and instructor; he works in many media, a capability historically reserved for the Renaissance artist. His stage designs are well-known; his porcelains have been commissioned by Sevres; he is now holding a one-man exhibition at the American Museum of Natural History in New York. And finally, he has authored the useful book, "How To Be an Artist" (Wilfred Funk, Publishers, \$3.95). It is the source material for this article.

YOU have made up your mind to hold an exhibition. People will have to know about it, so you'd better start planning the publicity well ahead of time. That means you'll need a catalog. It's always best to create it and order it yourself. Not only will it be the way you want it, but the catalog will also reflect your own personality. One possible exception to this rule is the case of a gallery printing all its catalogs in the same type, and with the same general format.

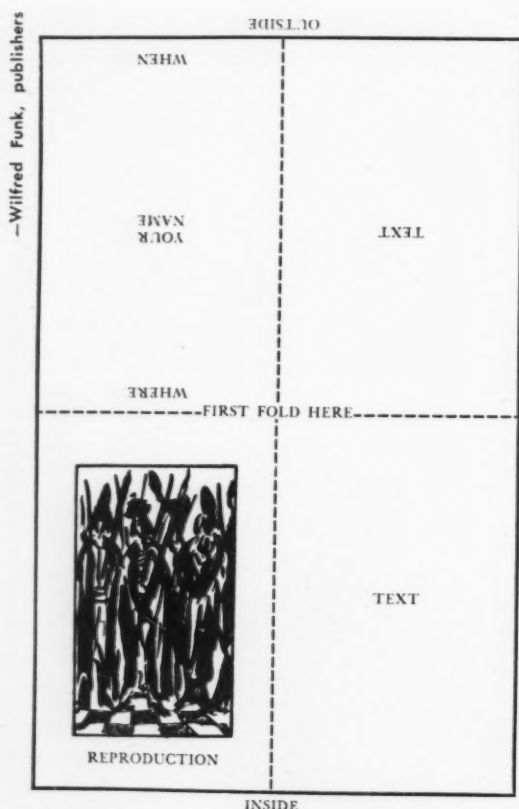
The kind of catalog you have will depend on how much you can spend, of course. It need not be luxurious, but should be in good taste and serve the purpose. The printing must be good and the type clear and simple. It isn't a bad idea to repeat the same design in your successive catalogs, but break the monotony by the use of different papers or colors. If possible, have one to three reproductions—one to appear on the cover, and a couple inside. As for the printed blurb—include a very short and precise expose of your art career, or have a respected authority write a foreword for the piece. Naturally, this person should be well known to readers of the catalog. Print a list of the works on display and *don't* invent strange titles. The simpler your title, the better. No clever title ever makes up for a poor painting. Always print two or three hundred more copies of the catalog than you think you'll need. They will be very useful in years to come for publicity purposes.

Illustrated here is the commonest type of catalog. It is the four page French fold and is considered readable, neat and economical. By its arrangement when spread open, it becomes possible to do the entire printing at one time, thus saving money. The recommended size range for catalogs may be anything from 3½" x 7" to 5½" x 8½". For young artists, too elaborate a catalog may prove overly ostentatious and promotional. Your printer can show you many other styles of catalogs and price them for you.

WHAT TO EXHIBIT

Ask friends, relatives, anyone dependable, what they think of your various works. Temper their selections with your own preferences, but choose for wide appeal. Ten to fifteen paintings, some sketches and drawings are ordinarily enough for a newcomer's exhibition. Sometimes it is well to choose a general theme for an exhibition. This type usually gains more publicity, as it gives critics and columnists something to work a story around. It can be about buildings or forests, birds or street scenes, but whatever it is, choose for a well balanced arrangement, and one that is never crowded on the walls. Avoid tricky hangings. Keep the pictures predominantly in a staggered line. Avoid stacking.

You will frame and mount your own work, so make a rough layout of how you plan the work to be hung. (If



FRENCH FOLD CATALOG is a popular style preferred by many exhibiting artists. It is economically made with one printing run.

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possible examine the gallery itself with this in mind.) When permissible, ask to hang the work yourself. Then frame the work for its most effective appeal and harmony.

Oils are usually hung *without* glass and watercolors *with* glass. Drawings and sketches may be framed or simply mounted in mats.

HOW TO PRICE YOUR WORK FOR SALE

This is a personal matter. A work of art is not a piece of merchandise before it is created, but once completed it is considered as such by everybody except, perhaps, the artist. The law of supply and demand plays a major role in determining the price. The works of great masters sell for six figures because they are rare and unobtainable for less. They have stood the critical test of time as well. At one time they might have been bought for no more than your own work. So, just remember—the materials are worth pennies, but the artistic know-how is what determines the price. Art is not bought by the square foot.

Your work is not priced according to the time spent. You may work a month on a bad painting, or just a few hours in the creation of a very fine one. In specific terms, price your work fairly, and start low. (A price tag of \$1,000 by a newcomer may attract a few raised eyebrows, but that's usually all.) At the same time, avoid too cheap a price or nobody will take you seriously. As a creative artist you should always seek the respect of your audience, and paintings priced at \$5.00 or so put you in the class of the fellow who decorates pillows with scenes of Niagara Falls. For a beginner, a fair price for a drawing is \$20-\$30. For a painting, a reasonable price is \$75.00. As you become more successful, increase your price in kind. And, when a prospective purchaser is obviously unable to buy a work in one lump sum, monthly installments are quite ethical.

PUBLICITY

Your show must be publicized by every sensible means, or nobody will even know it is going on. What do you do in addition to sending catalogs and mimeographed news releases to the newspapers and magazines? Well, how about posters? Many European cities have masts for posters right outside the galleries, and window posters are always eye-catching. Spot these in art stores, on school and art club bulletin boards—wherever it will be seen by the right type of audience, or

Contact the public relations staffs of stores and radio stations. When possible, arrange for some sort of publicity tie-in. (For example, the neighboring department store might work a window display around the art theme—featuring your posters or some extra originals. A credit card in the window would advise the onlookers of your exhibition.)

THE LONG RANGE VIEW

An artist cannot always expect a critic to like his work or give him a favorable review. A museum director may not always offer to buy your paintings or book your exhibition. Meet these people on a friendly, non-business level when possible. Let them know you without the high pressure impetus of a "deal" in the offing. After all, a banker doesn't like all his friends to be his friends only because they hope to one day get a loan from him. So, always bear in mind that the more people you know the more possible future opportunities become. And do not despair of an unfavorable criticism in some art critic's column. Even a bad review attracts some interest. The worst blow is to receive no criticism at all, or just a polite one-line listing. When people in the art world know you as an individual personality, the publicity will come easier. •

SALT PAINTING

unusual classroom art project



LANDSCAPES and snow scenes easily adapt to salt painting.

ORDINARY table salt can add spice to your classroom art projects. University art students have experimented with its use for commercial posters and report that it may be sprinkled on a thin coating of library paste to simulate snow scenes, ethereal effects and stylized winter season motifs. A class in junior high school applied salt on heavy cardboard by this same method to build relief maps, and the use of salt has been attempted with excellent results by elementary students in the creation of reverse silhouettes against a black paper background. Your own imagination will suggest many other decorative uses.

When color is to be added, common table salt is mixed with flour and water to make a paste. The proportions: 4 parts salt, 1 part flour, enough water (with or without vegetable dye for colored effect) to make paste.

When coarser effects are demanded, or larger areas to be covered, substitute the use of epsom salt, and alter the ratio to 3 parts epsom, two parts flour.

The technique: sketch your design on cardboard or illustration board. Then simply paint the subject in normal oil, water color or tempera style, eliminating any details, which will be salt covered. For example: a landscape of snow covered hills and a barn with snow laden roof is the desired subject. Paint in the sky and rough areas of the hills which will be barren rocks or trees. Paint in the barn, merely roughing in the roof construction. Then, when the paint has dried, apply a coating of the salt paste wherever the snow effect is desired. Let the mixture overlap edges of your painted areas slightly to insure even appearance. Slight retouches may be done with brush or chalks, being careful not to rub the medium over the salt itself. Wet salt will bleed the color erratically unless it has purposely been mixed on the salt prior to affixing.

Final suggestion: to impart a sparkle to the scene, lightly dust the almost-dry salt mixture with additional coarse white salt. •

of youthful wolf pack, whose apparent purpose in life was to drink beer, smoke pipes and discuss at great length the sterile fumbling of American art. Several years later, when they had all quit newspaper work in Philadelphia and emigrated to New York, each found himself and made an enduring reputation. These were the founders of modern painting in the U.S. Their work was referred to contemptuously as "ash can art". They painted people who were not pretty, buildings that sagged under age and grime, fleeting glimpses into the private worlds of ordinary people. John Sloan was the most vigorous of them all.

When he came to New York he finally knew what it was that he had been seeking. He found it in the long, aimless hours of wandering through alleyways, down middle-class streets, into bars and five cent movies. And he learned to paint without benefit of much formal instruction. His colors were dull at the beginning. Then he increased the range of his palette. As he once remarked: "The palette is an instrument like a piano or violin. To stumble around in full colors and raw white is as stupid as it would be if a musician were to play the piano with boxing gloves."

To support himself, and his new bride, Sloan did illustrations for a few newspapers and for magazines like *Colliers*, but he was never able to compete with the top men. His work was not pretty and it was too honest.

He was offered, and accepted, a position on a liberal magazine, *The Masses*, where his title was "art editor." The going was hard. He made etchings of the city which the magazine offered to its readers for \$2.00 apiece. Not a single etching was sold. As for his paintings, he never sold one until he was forty-two years old.

And then, on April Fool's Day in 1910, a bombshell exploded. An exhibition that Sloan and his friends had organized became the hottest thing in New York. It was the first large-scale showing of the new, modern art. Each day for an entire month, thousands of bug-eyed curiosity seekers wandered through the small building, staring at the work of the artistic rebels. Do not confuse their work with that of the cubists or abstractionists one is accustomed to consider as "modern". These young artists painted a strange blend of realism and impressionism and the core of their painting rested on the simple word *honesty*.

The show was a success—people actually paid in enough to enable the committee to meet a third of their financial obligations. But, Sloan made no money out of it. Yet it marked a definite beginning, a crumbling at the rotten walls of academic realism in American art. People had indicated they were interested in seeing life as it was. Pretty bowls of fruit, cherubic children and dainty damsels had held center stage for a long time, but their days as subject for serious art were numbered.

In these days of Communist aggression, of bitter outcry against socialism in government, the casual reader may raise his eyebrows on learning that Sloan became a Socialist. His conversion was based on simple indignation at the

plight of the poor whom he could see everywhere about him. He rebelled against the petty despotism of grasping police officials, of judges who sentenced with little regard for justice. Emotion rather than ideology was his politics.

In the mid-twenties his work moved to a cooler plane, reflected in his nostalgic street scenes and candid snapshots of life in a great metropolis. He tried his hand at figure painting, at nudes and portraits. But he will always be remembered as a man who achieved a particular immortality in bringing fresh meaning to the ordinary.

John Sloan died in 1951. He was a great reporter of the commonplace and an inspiration to all young artists who might fear there is nothing new to paint. ●

SUN PRINTS:

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a developer and, unlike blue printing, it is not possible to see the change taking place during exposure, this paper is more easily mastered by advanced pupils.

If sun prints are new to you, a few helpful hints may be appreciated. As the silhouette is usually of dominant interest, it is wise to select material of varying sizes and contours. Flowers are best exposed with the blossoms face down and a bit of paper placed under the centers (to prevent the pollen from staining the paper). Accurate prints with clear-cut edges are easier to make when the sun is directly overhead, although the board on which the composition is arranged may be tilted at a slight angle to catch the direct rays.

All drawings on thin tracing paper, can of course, be duplicated by this method if made with a soft black pencil, lithograph crayon or india ink. Bold cut paper letters, lightly attached to glass or tracing paper with rubber cement, make possible the duplication of simple posters.

Papers, both blue and whiteprint, are smooth and strong (it is possible to buy 50% rag content). They can, therefore, be applied to many craft problems, from simple folders to pictures mounted on heavy board with photographer's tissue. Only time and imagination limit the extent to which these stimulating experiments can be carried, and it is evident the results can be turned to practical ends. Greeting cards, menus, posters, silhouettes, photograms—a host of effects for a variety of uses. ●

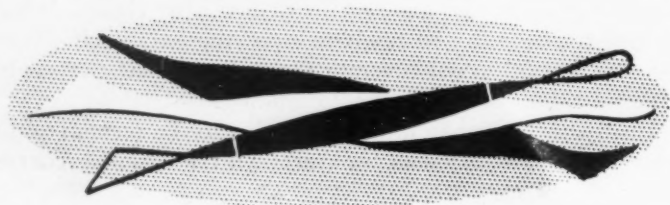
the INFINITE EYE:

continued from page 136

shouldn't we use cameras for taking pictures that look different from the images we see with our own eyes? What, after all, is 'appearance,' or 'truth,' or 'naturalness'? A blind man does not see 'light.' Does this make light 'unnatural'? Normal eyes cannot see infra-red radiation. Does this make photographs taken by infra-red radiation 'unnatural'? Our eyes cannot retain an image after the light impulses have ceased to excite the retina. As a result, we cannot super-impose the images of different objects one upon another. But why should this inability stop us from superimposing two photographs on one negative, thus creating a new and interesting type of picture?

"Insistence on 'naturalness' in a photograph is nothing more than a poor excuse for lack of imagination."

Look to the photographer, then, for new conceptions of the world we live in but do not see. ●





BATIK

an indonesian hand-art for textile enthusiasts

THE Javanese batik process is quite simple to duplicate, but demands patience, for it is strictly a hand process. Primarily, the procedure is one in which fabric is dyed in part, with other portions left untouched. A layer of starch or wax protects the undyed areas.

In Java, batik is an ages-old craft, supposedly imported from ancient Egypt via India and Persia. Before the technique reached Indonesia, it was a crude one, in which the starch or wax was applied with a wooden pen. The designs of the Egyptian and Middle-East batiks were drawn on one side of the fabric only, with the "gringsing" imparting the sole decoration. This consisted of a white dot inside a narrow blue ring, this in turn being surrounded by a white ring against a blue background. The Javanese took this crude design and turned it to a complex thing of infinite pattern and beauty. Today's technique, simple in basic origin, is a highly complicated process that rivals the finest silk or calico printing done anywhere in the world. Yet, the procedure may be mastered by any art-minded individual, age being no barrier.

In Java, today, all handmade batik is done by women, and all semi-mass produced batik is done by men who substitute handblock printing for wax designs.

The simple Egyptian pen was developed by Indonesian women into the "tjanting", a small oval container made of copper, with a very narrow spout pointing down—with hot wax, kept soft over a charcoal brazier. (A portable stove can be substituted when available.) The artist scoops up some molten wax with the tjanting and uses it like a drawing pencil. (In modern usage, a stiff brush is substituted for the tjanting. This is the tool best suited to amateurs.) Tiny drops of hot wax are dripped to make the intricate design. Wherever the wax drops, no dye will penetrate. Larger areas are also filled in with hot wax drippings. Delicate forms and designs must be created with painstaking care. Once this is completed, the material is turned and the same design and details are waxed in again, but in reverse. When the wax again dries, the material is placed in its first bath of dye. It is dumped into a vat and left for several minutes to allow complete penetration of the dye into the fabric. Actually, the fabric has earlier been subjected to a careful series of boilings and soakings to make it more absorbent. The method is as follows: Prior to waxing, the material (usually cambric or calico) may first be soaked in water, then dried, then boiled in a thin solution

of starch, dried, beaten with a stick and finally dried once more. This procedure is often repeated for many days by expert batik artists. The absorbent quality of the fabric is a factor that makes the difference between satisfactory work and masterwork.

After six to twelve days of this continual washing, boiling and beating, the soft cloth is soaked in a solution of oil and ashes of rice straw. This step may be eliminated by the casual worker, its sole purpose being to change the dead white of the cloth to a creamy hue—the hallmark of finer batik. It is now ready for the waxing technique above mentioned.

As soon as the cloth has absorbed the first dye thoroughly, it is removed from the vat and dried. The wax is then scraped off those portions which are to be dyed another color. If the first dye is to remain unchanged, all such portions of the design must first be recovered with another coat of hot wax. Or, if the next color is to blend with the first color to make still another hue, the design is left wax free. In this manner many variations of color are possible. Then the cloth is immersed in its next dye bath and the soaking is repeated for several more hours. Repeat the procedure similarly for each additional color desired.

Finally, when all colors have been impregnated, the cloth is boiled to remove the last traces of wax. A last washing of the material will then reveal its exquisite coloring.

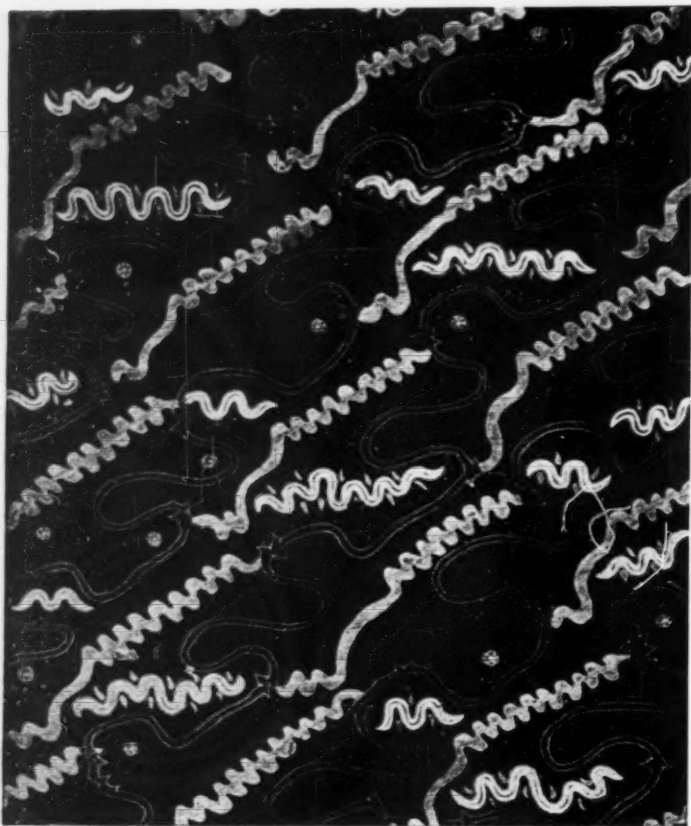
This is the technique that has been employed in the making of native batik for centuries. It is too demanding, both in time and skill, for the average art student. For this reason, a simplified version is described on the following page.

please turn page



Batik is predominantly used for clothing decor.

NOTES BY WIPREGER



BATIK DESIGNS are created by dripping hot wax on fabric areas which are to resist dyes.

SIMPLIFIED BATIK FOR CLASSROOM USE

(substitution of familiar tools and supplies)

1. Plan a design for a piece of silk about the size of a handkerchief. Make the design in India ink on a piece of white drawing paper.

2. Place the design under the piece of silk which has been tacked down and trace on the silk with a soft pencil. The design should be large and bold.

3. Wet the material in water before dipping in dye bath. Remove when desired color is obtained and rinse off surplus dye in clean water.

4. When material is dry remove wax by washing in gasoline. Or place between layers of absorbent newspaper and iron with hot iron.

Dyes are of two kinds: those used for silk and those used for cotton. Directions explain that for cotton materials a small amount of salt should be added to fix the color and for silk a few drops of vinegar should be added. Dyes in powder form need to be dissolved in hot water; boiling is not necessary. They should be strained through muslin. Dye baths for batik should be cold to avoid melting the wax.

NECESSARY MATERIALS

1. Small stew pan. 2. Paraffin and beeswax (Woolworth's). 3. Thumb tacks. 4. A piece of crepe de chine, heavy china silk or muslin. 5. Dye. 6. Newspaper. 7. Rubber gloves. 8. Vinegar. 9. Gasoline. 10. Pan for dye. 11. For larger pieces a wooden frame or stretcher is necessary. ●

CRAYON PRINTS

simple way to make your own scratchboard

ONE of the most popular novelty techniques among public school teachers. They have found it very practical, as the materials are not difficult to secure.

To begin a crayon print, white wax crayon is rubbed over the entire surface of the paper. Bristol board, coquille paper and illustration board are all good surfaces to work on. Next, a coating of ordinary talcum powder is rubbed on.

A solid coat of black tempera is then painted over the entire surface of the drawing. Black tempera is especially good for this purpose, because it is a deep, rich black in hue and clings tenaciously to the surface.

Once the tempera is dry, you can then outline your drawing onto the black surface with a white sketching pencil. Do not try to sketch every detail, but only enough to give a fair outline.

The drawing is then produced by scratching lines into the black surface, with the blade of a pen knife. In doing this you are working very much along the same lines as an etcher who scratches a "dry point" into a piece of zinc or copper, or the commercial artist employing scratchboard.

The white wax or crayonex over which the black has been painted, allows the tempera to come away readily wherever cut with the knife. In fact, this scratching away is done so easily that it seems almost magical and enables one to produce varied technics easily.

If, by mistake, you cut lines into the black that are not suitable, these can be easily eliminated by the addition of a few brush strokes of black tempera. New lines can then be scratched into the black.

If, instead of black tempera, some deep hue such as grayed, red-violet is used, many additional variations of this technic can be produced. Then, too, yellow-orange crayonex or any desired hue can be substituted for the white, making possible an unlimited number of color combinations. ●



Crayon print prepared by above-described method.



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